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Thursday, January 10, 1985

Advertising Age

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Tv Syndication

First run is looking better

See Page 13

Cheers

Simon and Simon

Hill Street Blues

NEWSPAPER

AA
DC2001ACONGLI FMJF N
CONGRESSIONAL INFO SERVICE
SRI ACQUISITIONS
4520 EAST-WEST HWY #800
WASHINGTON DC 20014

MTV's 'Mr. Excitement' rocks world of music hits

— Page 1

Global Gallery highlights ad campaigns

— Page 8

Television syndication: Succeeding by its rules

— Page 14

Brady on the summit: Beware those Russians!

— Page 44

Chelsea execs snap at opportunity

Two 'risk takers' abandon security of their corporate nests

By CRAIG REISS

Everything should have been perfect for Jeff Lawenda.

He was on the deck of a cruise ship, extra-dry martini in hand, peering out at the Atlantic vastness through dark-colored glasses, letting the hot sun off the Bermuda coast fill in the pin-stripes of his tan.

Mr. Lawenda had become a master salesman and programer in the button-down corporate world of broadcasting. He was the sales and program chief at USA Cable Network, a growing $40 million enterprise. The three-piece suit, the Windsor knot and the starched shirt collar were his coat of arms.

Everything about him spoke of success, from his understated confidence to his hair that had not been mussed in 20 years. Corporate life had been good to him. It was all breaking his way.

And yet there was something terribly wrong, something totally missing from his life.

Without warning, he turned to his wife on the chaise lounge beside him and uttered, "Michael's right. I should do it. I'm going to quit."

"Michael" is Michael Yudin, who at the time was exec vp at Reeves Cable, the New York production company that has produced more hours of basic cable programing than any competitor.

It was Mr. Yudin who had first approached Mr. Lawenda with the crazy idea that the two of them should chuck their security and strike out on their own, even though the world showed no glaring hunger for another barter-syndication and program development company.

The principals of Chelsea Communications, Michael Yudin (l.) and Jeff Lawenda, left the security of their high-level positions at Reeves Cable and USA Cable Network, respectively, to strike out on their own.

Like anyone else who had left the corporate nest seeking fortune in the business of dreams, Mr. Yudin was convinced he and Mr. Lawenda could simply do it better.

Their plan was an update on one of the oldest practices in tv. They would create programing for a particular advertiser. The client would pay part of the production cost and take some of the commercial time in the show or series. The two men would barter syndicate the programing to tv stations, networks and cable channels.

They had all the necessary underpinnings in place. Mr. Lawenda had cable network contacts. Mr. Yudin had a good production record and an agency background. Before joining Reeves, he had worked in media at Backer & Spielvogel and before that at McCann-Erickson.

They also had director Bob Giraldi and his business partner, Phil Suarez, as programing and financial partners. Mr. Giraldi's fame had grown since he directed the highly acclaimed "Beat It" music video for Michael Jackson. It left Mr. Giraldi with an image as a breakthrough idea man and state-of-the-art director.

With a few clients already in hand, Messrs. Lawenda and Yudin last spring hammered over the door the sign reading Chelsea Communications. They had become co-founders of the newest barter programing shop in New York.

Chelsea's first few deals were immediate spinoffs from their previous lives at USA and Reeves.

They sold to NBC a series of pre-World Series vignettes that Mr. Giraldi would produce for Hitachi Corp.

But perhaps the clearest example of using old contacts was their sale to USA Network of a series of one-minute children's briefs backed by Nabisco Brands via its Ohlmeyer Advertising.

Mr. Lawenda had been the program developer for USA, and one of Mr. Yudin's mentors, Phil Howort, was president of Ohlmeyer Advertising.

Chelsea's latest project kicks off Jan. 14 on Lifetime Cable Network. "Hot Properties," produced by Mr. Giraldi, is a live prime time pop culture show that, like several programs being offered in syndica-

(Continued on Page 52)

P&G hits record clip in coupons

CINCINNATI—Procter & Gamble has boosted by 50% the number of coupons it is mailing this year in its Special Olympics promotion. Its drop of 1.7 billion coupons through the Publisher's Clearinghouse sweepstakes makes the coupon promotion P&G's biggest.

Coupons for 30 brands, worth $10 in all, have been mailed to 56 million households nationally through the annual sweepstakes, P&G said.

For each coupon redeemed by Jan. 20, P&G will donate 10¢ to the Special Olympics. The company expects $1.2 million to be raised through the promotion, a spokeswoman said.

Trade ads and tv spots, themed "Send someone special to the Special Olympics," will promote the effort. W.B. Doner & Co., Southfield, Mich., handles trade ads. Tatham-Laird, & Kudner, Chicago, handles P&G's tv campaign.

The tv spots feature a "kid with the winning spirit," a mentally handicapped child who, while practicing his jogging, gives the thumbs-up sign to the different people he passes.

P&G also is sponsoring a trade mass merchandising tie-in, in which the store redeeming the most coupons will have an additional $1,000 donated in its name to the Special Olympics. The Special Olympics spots are running while Publisher's Clearinghouse, Port Washington, N.Y., is airing spots promoting its sweepstakes.#

Uniden taps 2 N.Y. shops

By CLEVELAND HORTON

Uniden Corp. of America, a rising star in consumer telecommunications, has called on two New York agencies to help establish Uniden as a brand.

The subsidiary of Uniden Corp. of Japan split its account between Ally & Gargano and LCF&S, a division of Laurence, Charles & Free. The account was held by DYR, Los Angeles.

For the two winning agencies, the assignments come as Uniden, which markets an assortment of telephones and other communications products, doubles its ad budget to $14 million this year.

Ally will handle Uniden's telephone, cb, marine radio and mobile telephone accounts, while LCF&S will take on the company's satellite home earth stations.

In addition, the Huntington Beach, Cal.-based company said it is dropping all of its individual brand names and replacing them with the corporate moniker. Brands such as Extend-A-Phone and President will be replaced by the Uniden name immediately; the company's cb line, Bearcat, will carry the Uniden name in about four months. Bearcat advertising will continue to be handled by Grey Advertising, Chicago, during the transition. Later, it will be added to Ally's accounts.

Mark Bilfield, vp-director of advertising, indicated that DYR's unwillingness to accommodate Uniden's requests to adequately staff the growing account and transfer the account to New York led to his decision to "quietly" undertake the agency review. Also pitching the business was Saatchi & Saatchi Compton, New York.

Mr. Bilfield, who last April left DYR as vp-account supervisor on the Uniden business, said DYR top management's proposals were "unsatisfactory" and that their response time was "terrible."

Uniden, which survived the boom and bust periods of citizens band radios to dominate that field, is ranked second in the sales of both cordless and corded phones. With a market share of 12%, Uniden trails AT&T in the field, which claims a 24% market share.

Calling home earth stations a "booming industry," Mr. Bilfield indicated that the largest single portion of Uniden's $14 million advertising budget will be devoted to that business.

"The only thing that separates us from Sony and Panasonic is image," Mr. Bilfield said. He added that Jack Nicklaus will continue to act as company spokesman. The company's unwillingness to drop Mr. Nicklaus as spokesman led Chiat/Day to withdraw from the review.#

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Living and succeeding by the rules of the game

By John Campbell Collins

It is somehow appropriate that the top-rated syndicated program is a game show. In fact, many practitioners often are thrown by the fast-changing rules of tv syndication and the obstacles strewn along the divergent paths to success. So here is Advertising Age*'s guide to "The Ratings Game"! (Applause.) Check for it soon in your local listings.*

Program Directors, along with their allies the General Managers, can at any time be as much friend as foe to competing players.

Location: Video arcade.

Scene: Everyone is crowded around the machine called "The Ratings Game."

Objective: Get your program on the air without getting zapped.

Obstacles: Many (as listed).

Gnarly Nielsens: A cosmic, intangible force (also known as The Eliminators) that soullessly zaps programs from the game using the ultimate weapon—numbers.

Program Directors (pds): Perhaps the most powerful players in the game. These pivotal characters, along with their allies the General Managers (gms), can at any time be as much friend as foe to competing players (it just depends on if they treat your program as a "go" or a "no"). Players need lots of pds as friends before getting a program on the air.

Penetration: This is a method used in scoring the condition of a program during the game. A perfect score is 99%.

For barter programs, this is a particularly significant hurdle because a score of less than 60% can be fatal. If, however, barter programs reach this percentage in penetration (of the national market), they usually will gain a very powerful ally known as the Sponsor. A go on the program is all but guaranteed with this combination.

The Conventions: These are battlegrounds where respectable scores must be achieved to gain the momentum necessary to catapult the program past obstacles. A bad convention or a careless pilot can get a program zapped faster than a speeding "Supertrain."

Ammunition: As in any exciting videogame, players of the syndication ratings game need ammunition. Some of the game's previous big winners have used all or combinations of the following: Tenacity, bad taste, resilience, research, timing, star power, creative accounting, an unrelentless love of winning, entertainment and a cigar smoking won't-take-no-for-an-answer sales force.

Playing the game: One of the best ways to develop a strategy for playing the game is to identify the target. Fortunately, in this game the primary target, the pd, falls into a very narrow category and can be isolated easily for coordinates (needed when on the offensive).

One such strategy was divulged by a major game player and the reigning champion (both in clearance and ratings for a syndicated program—the No. 1 "Wheel of Fortune"). Michael King, president of the King World team, outlines the three-pronged plan used for successful game playing:

Research: Find out what elements are involved in a successful program launch by studying programs that have achieved on-the-air status. Analyze time periods against available original or syndicated programs.

In the case of "Wheel of Fortune," the company first researched which time slots would provide the best niche. It came up with access, the half-hour immediately before prime time. It then decided to develop a high-quality game show program, choosing "Wheel of Fortune," Mr. King says, "because it skewed younger and broader than other available programs."

Considering that "Wheel" has cleared 99% of the U.S. and is the No. 1 rated syndicated show in history, it could be said that King is an exemplary player.

Target: Right Time/Right Station: "Wheel" made its premiere in syndication against several returning access programs. King World chose to sell the program on a cash basis instead of bartering it because, Mr. King says, "We knew we couldn't get a 70% clearance the first year, and we didn't want to hurt the program by putting it in the wrong place—just to get a guaranteed percentage of clearance."

Playing the barter-against-guarantee game can be risky and compromising. Some players liken the experience to a cold shower: It serves the purpose but.... Syndicators often find it necessary to clear stations and time periods just to meet advertiser guarantees. But if a program ends up on a station or in a time period that is difficult to promote, it quickly will be zapped by the pd.

Promotion/Station Involvement: Many syndicators "partner" promotional strategies with their client stations and demand a participation in the form of a gross rating point guarantee. In this way, the station commits to run whatever promotional inventory necessary to deliver the grp numbers.

King World vp-promotion David Sams, offers his client stations an arsenal of promotional ammunition.

"Used to be, a syndicator would provide a station with a promo kit that included a slide, a bio of the executive producer and a coffee cup with the show logo on it," Mr. Sams says. But the sophistication of promotional materials and the cooperation between the syndicator and the station have come a long way since then.

Don Taffner, founder of D.L. Taffner Ltd., also says promotional ammunition is the key to syndicated market growth. "Part of the reason the syndication programs are so often behind in the ratings is because the national media pay more attention to the three major networks," he says. "Their major promotional efforts are able to create instant program awareness on a national level—immediately."

Mr. Taffner, who syndicates "Too Close For Comfort," "Three's Company" and "Benny Hill," says his game plan is goal oriented. "We clear stations and guarantee that we'll reach advertisers' required numbers," he says. "We give ourselves a deadline at which time we see where we're at with regards to per cent of clearance. If we're close enough, then we'll commit to production. If not, it [the program] gets scrapped."

"Programs can come from any of several places," says Don Till-

"Wheel of Fortune" has cleared 99% of the U.S. and is the No. 1 syndicated show in history.

John Campbell Collins is a Los Angeles-based free lance writer and producer whose recent foray into the syndication game was zapped. He is looking to join a team for the '85 games.

And now a word from . . .

Match the major sponsor with the show or star.

1. Lipton Tea	☐	a. "The Ernie Ford Show"
2. Sylvania	☐	b. "The Children's Hour"
3. Plymouth	☐	c. "Disneyland"
4. Geritol	☐	d. "The Ed Sullivan Show"
5. Clearasil	☐	e. Arthur Godfrey
6. Kraft Foods	☐	f. "You'll Never Get Rich"
7. Texaco	☐	g. "American Bandstand"
8. Philip Morris	☐	h. Dinah Shore
9. Kellogg's Sugar Pops	☐	i. "Richard Diamond, Private Detective"
10. Ford	☐	j. "Beat the Clock"
11. Camel cigarets	☐	k. "Wild Bill Hickok"
12. Revlon	☐	l. Milton Berle
13. Listerine	☐	m. "Lassie"
14. Kodak	☐	n. "Death Valley Days"
15. Boraxo	☐	o. "I Love Lucy"
16. Campbell's soups	☐	p. "The Gale Storm Show"
17. Kent cigarets	☐	q. "Mr. and Mrs. North"
18. Chevrolet	☐	r. "Ted Mack's Original Amateur Hour"
19. Hazel Bishop	☐	s. "The Lawrence Welk Show"
20. American Dairy Assn.	☐	t. "This is Your Life"

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Answers on Page 31

man, program director of KTTV, a Metromedia station in Los Angeles. "I don't think there is any magic to where they come from. It could be from advertisers, from offnetwork, from syndicators, station groups, producers or combined efforts. The syndication business is opening up mainly because of the proliferation of new independent stations [read buyers] on the air."

One such source of programming comes from the production division of Procter & Gamble, the nation's largest advertiser. Jack Wishard, vp, outlines P&G's strategy as two-fold. "We get into programing in two ways, from the ground up as producers or packagers, or from a traditional buyer-sponsor perspective," he says. P&G is involved in several network projects, including full-sponsorship of the biblical epic five-part miniseries "A.D.," which will air on NBC March 31 through April 4.

One strategy on the upswing for syndication players is that of forming co-venture partnerships among integral players.

Things are not always what they seem to be in this often flashy syndication game. Some players don't think the once mandatory Assn. of Independent Television Stations and National Assn. of Television Program Executives conventions are as crucial to players as they used to be.

The conventions' thunder is being stolen as a result of the trend at tv stations (and especially station groups) of buying programs *before* the gatherings. Creating clearance momentum before INTV and NATPE is becoming a key strategy to winning an on-the-air game position.

When the syndication (and especially barter) games were played by much smaller teams, a "hands-off-until-the-upfront-buying-season-is-over" attitude was unofficially in effect between the barter sales organizations and the agency buyers and planners. But in 1982, when Television Program Enterprises, the syndication arm of TeleRep, and Paramount Television Domestic Distribution premiered "Entertainment Tonight" with 52 weeks sold and national clearance in place, those rules were zapped.

Former syndication program producer Jerry Frank, now with LBS Communications, points out another new twist to the old game. "At one time, you had to clear the o&os [stations owned and operated by the three major networks], but now, with so many independents, that is no longer the case," he says.

One strategy on the upswing for syndication players is that of forming co-venture partnerships among integral players such as station groups, studios, producers, syndicators and barter sales companies. Through these joint efforts, major market clearances, guaranteed ad commitments, production and distribution costs are shared and a "go" signal is all but guaranteed.

The result is generated preconvention momentum and program exclusivity to station group players. Such superstar teams include Operation Prime Time, a consortium of tv stations that syndicate "Solid Gold" and first-run miniseries; Metromedia's New Program Group, and co-ventures such as LBS Communications and Columbia Television's Colex.

The 1983-84 syndication season saw a new wrinkle in strategy with the revival of both MGM/UA Television's "Fame" and D.L. Taffners' "Too Close For Comfort" in first-run syndication after the networks canceled these series. In both cases, LBS Communications provided production money in exchange for selling barter ad time.

Program players also can find their way to "go" by packaging specials, miniseries, seasonal programing and tv movies. Such is the case with Columbia Television's made-for-syndication tv movie "It Came Upon the Midnight Clear," Camelot Entertainment Sales' "Rose Bowl Preview," Blair Entertainment's "On the Road to the Super Bowl" and Young & Rubicam's "Christmas in America" sponsored by the U.S. Postal Service.

"It's easier to get an advertiser directly involved in a special because the dollar commitment [risk] is much less than it would be in a series, for example," says Joseph Schrier, vp-program services, Young & Rubicam. In the case of Y&R's seasonal Christmas program, the agency not only conceived and sold it to the client, but also cleared the programs in 58% of the U.S.

The program features celebrities who narrate the different ways the holidays are celebrated throughout the U.S. It is 100% bartered and opens with a three-second billboard followed by the 30-second opening and 30-second closing spot for the Postal Service. Featured are Tom Bosley, Ben Vereen, Vincent Price and others.

Another example of smart packaging is compatibility—marrying advertisers' product target demographics to appropriate dayparts and suitable programs.

"Advertisers recognize the increased viability of syndication because it provides the selling environment that they used to enjoy on network but has since eroded over the years," says Roger Lefkon, exec vp of LBS Communications, a Grey Advertising subsidiary. "Now they are getting those benefits back, including price protection. Syndication is not just a viable alternative to the major networks; in some cases it pulls better audience shares with more cost-effectiveness."

Program players also can find their way to "go" by packaging specials and miniseries.

Another compatibility strategy successfully used by LBS is its placement of the French-produced animation programs by DIC Entertainment. LBS cleared "Inspector Gadget" and "Heathcliff" in the 3 p.m.-to-5 p.m. time period, which gives advertisers a viable alternative to the Saturday morning children's show buys on the three national networks.

Yet another inventive strategy in time placement positioning is demonstrated in the newly offered "Headline Chasers" program from Merv Griffin Productions and King World. This informational, question-answer game show created by quiz program veteran Wink Martindale is positioned as a series that will provide a natural lead-in to local news.

All in all, winning and getting on the air should be reason enough to play the sometimes treacherous syndication game. Good luck this season, players.

From Lucy to Archie to J.R. . . .

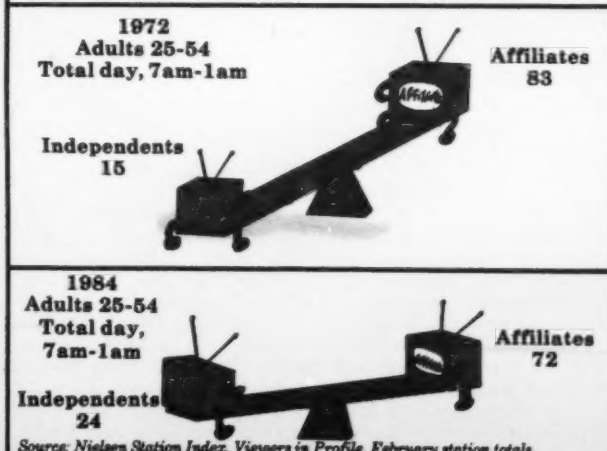
These are the shows tv watchers made No. 1

Season**	Program	Network	Rating
1950-51	Texaco Star Theater	NBC	61.6
1951-52	Arthur Godfrey's Talent Scouts	CBS	53.8
1952-53	I Love Lucy	CBS	67.3
1953-54	I Love Lucy	CBS	58.8
1954-55	I Love Lucy	CBS	49.3
1955-56	The $64,000 Question	CBS	47.5
1956-57	I Love Lucy	CBS	43.7
1957-58	Gunsmoke	CBS	43.1
1958-59	Gunsmoke	CBS	39.3
1959-60	Gunsmoke	CBS	40.3
1960-61	Gunsmoke	CBS	37.3
1961-62	Wagon Train	NBC	32.1
1962-63	The Beverly Hillbillies	CBS	36.0
1963-64	The Beverly Hillbillies	CBS	39.1
1964-65	Bonanza	NBC	36.3
1965-66	Bonanza	NBC	31.8
1966-67	Bonanza	NBC	29.1
1967-68	The Andy Griffith Show	CBS	27.6
1968-69	Rowan & Martin's Laugh-In	NBC	31.8
1969-70	Rowan & Martin's Laugh-In	NBC	26.3
1970-71	Marcus Welby, M.D.	ABC	29.6
1971-72	All in the Family	CBS	34.0
1972-73	All in the Family	CBS	33.3
1973-74	All in the Family	CBS	31.2
1974-75	All in the Family	CBS	30.2
1975-76	All in the Family	CBS	30.1
1976-77	Happy Days	ABC	31.5
1977-78	Laverne & Shirley	ABC	31.6
1978-79	Laverne & Shirley	ABC	30.5
1979-80	60 Minutes	CBS	28.4
1980-81	Dallas	CBS	34.5
1981-82	Dallas*	CBS	24.6
1982-83	60 Minutes*	CBS	25.5
1983-84	Dallas*	CBS	25.7

Source: Condensed by permission of Ballantine Books, a division of Random House Inc., from "The Complete Directory To Prime Time Network TV Shows," by Tim Brooks and Earle Marsh. Copyright ©1979, 1981 by Tim Brooks and Earle Marsh.
*Source: *Electronic Media*
**Seasons ran from October to April until 1972, when the season opening was changed to September.

Tv trends: Indies' shares on the rise

Since 1972, Independent audience shares have increased among all time slots (7am-1am) and all age demographics. On a total day, the independents have gained nine share points, or at least 60% of their current audience. Data provided by INTV.



Source: Nielsen Station Index, Viewers in Profile, February station totals.